

Gerard
Manley
Hopkins

The Music of the Mind.

Motet for men's voices

Laurence
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2001

How all's to one thing wrought!
The members, how they sit!
O what a tune the thought
Must be that fancied it.

What makes the man and what
The man within that makes:
Ask whom he serves or not
Serves and what side he takes.

Nor angel insight can
Learn how the heart is hence:
Since all the make of man
Is law's indifference.

For good grows wild and wide,
Has shades, is nowhere none;
But right must seek a side
And choose for chieftain one.

[Who shaped these walls has shewn
The music of his mind,
Made known, though thick through stone,
What beauty beat behind.]

Therefore this masterhood,
This piece of perfect song;
This fault-not-found-with good
Is neither right nor wrong,

Not free in this because
His powers seemed free to play:
He swept what scope he was
To sweep and must obey.

No more than red and blue,
No more than Re or Mi,
Or sweet the golden glue
That's built for by the bee.

Though down his being's bent
Like air he changed in choice,
That was an instrument
Which overvaulted voice.

[Who built these walls made known
The music of his mind,
Yet here he has but shewn
His ruder-rounded rind,
His brightest blooms lie there unblown,
His sweetest nectar hides behind.]

Calmo

$\text{♩} = \text{c.}60$

mf

Alto 1

Tenor 1

Baritone 1

Bass 1

How all's to one thing wrought!___ Themem - bers,

How all's to one thing wrought!___ Themem - bers,

How all's to one___ thing wrought___ Themem -

How all's to one___ thing wrought___ Themem -

6 *poco*

A.1
 how they sit! O what a tune the thought must be that

T.1
 how they sit! O what a tune the thought must be that

Bar.1
 bers, how they sit! O what a tune the thought must be that

B.1
 bers, how they sit! O what a tune the thought must be that

10 *mp*

A.1
 fan - cied it. Nor an - gel in - sight can Learn how the heart

T.1
 fan - cied it. Nor an - gel in - sight can Learn

Bar.1
 fan - cied it. Nor an - gel in - sight can Learn

B.1
 fan - cied it. Nor an - gel in - sight can Learn

15

A.1
 is hence: Since all the make of man Is law's in - dif - fer - ence.

T.1
 how the heart is hence: Since all the make of man Is law's in - dif - fer - ence.

Bar.1
 how the heart is hence:

B.1
 how the heart is hence: Since all the make of man Is law's in - dif - fer - ence.

20

mf **Largamente**

A.1
Who shaped these walls has shewn The mu-sic of his mind, Made

A.2
Who shaped these walls has shewn The mu sic of his mind, Made

T.1
Who shaped these walls has shewn The mu sic of his mind, Made

T.2
Who shaped these walls has shewn The mu sic of his mind, Made

Bar.1
Who shaped these walls has shewn The mu-sic of his mind, Made

Bar.2
Who shaped these walls has shewn The mu - sic of his mind, Made

B.1
Who shaped these walls has shewn The mu - sic of his mind, Made

B.2
Who shaped these walls has shewn The mu - sic of his mind, Made

Rit.

23

poco

A.1

known, though thick through stone, What beau - ty beats be - hind.

ten.

A.2

known, though thick through stone, What beau - ty beats be - hind.

ten.

T.1

known, though thick through stone, What beau - ty beats be - hind.

ten.

T.2

known, though thick through stone, What beau - ty beats be - hind.

ten.

Bar.1

known, though thick through stone, What beau - ty beats be - hind.

ten.

Bar.2

known, though thick through stone, What beau - ty beats be - hind.

ten.

B.1

known, though thick through stone, What beau - ty beats be - hind.

ten.

B.2

known, though thick through stone, What beau - ty beats be - hind.

ten.

A tempo

♩ = c.60

26 *mf*

A.2 *mf* Not free in this be-cause His po-wers seemed free to play:

T.2 *mf* Not free in this be-cause his powers seemed free to

Bar.2 *mf* Not free in this be-cause his powers seemed free to play

B.2 *mf* He_____

30 *f* *mf*

A.2 he was to sweep and must o - bey. Though

T.2 *f* He swept what scope he was to sweep and must o - bey.

Bar.2 *f* He swept what scope he was to sweep and must o - bey.

B.2 *f* swept what scope he was to sweep and must o - bey

34 *mf*

A.2 *mf* down his be - ing's bent Like air he changed in choice,

T.2 *mf* Though down his be - ing's bent Like air he changed in choice,

Bar.2 *mf* Like air he changed in choice,

B.2 *mf* down his be-ing's bent like air_____

37

A.2 That was an in - stru - ment Which ov - er - vaul - ted voice.

T.2 That was an in - stru - ment Which o - ver - vaul - ted voice.

Bar.2 Which o - ver - vaul - ted, o - ver - vaul - ted voice.

40

A.1 *mp* What makes the man and what The man with - in that makes:

T.1 *mp* What makes the man and what The man with - in that makes:

T.2 *mp* What makes the man and what The man with - in that makes:

Bar.1 *poco* Ask whom he serves or

B.1 *poco* Ask whom he serves or

B.2 *poco* Ask whom he serves or

43

Bar.1 *Solo mf* not Serves and what side he takes. For good grows wild and wide; _____ is nowhere

B.1 *mp* not Serves and what side he takes. *Solo mf* Has shades, is no - where

B.2 *mp* not Serves and what side he takes. M is no - where

47

Solo *mf*

A.1

And choose for chief- tain one.

T.1

Solo *mf*

But_ right must seek a side And choose for chief- tain one.

Bar.1

none; But right must seek a side And choose for chief tain one.

B.1

none; But right must seek a side And choose for chief tain one.

B.2

none; But right must seek a side And choose for chief tain one.



51

mf

A.2

There - fore this mas - ter-hood, This piece of per - fect song,

T.2

mf

There - fore this mas-ter-hood, This piece of per-fect song,

Bar.2

mf

There fore this mas-ter-hood, mas-ter-hood, this piece, this piece of per-fect song,—

B.2

mf

There fore this mas- ter hood, this piece, this piece of per-fect song,—This

54 *mf* Tutti

A.1 No more than red and

T.1 *mf* Tutti No more than red and

T.2 This fault-not-found with good is nei-ther right nor wrong,

Bar.2 This fault - not-found - with good Is nei-ther right nor wrong. Tutti

B.1

B.2 *mf* fault-not-found-with good Is nei-ther right nor wrong. No _____



58

A.1 blue Or sweet the gol - den

T.1 blue Or sweet the gol - den

T.2 Or sweet the

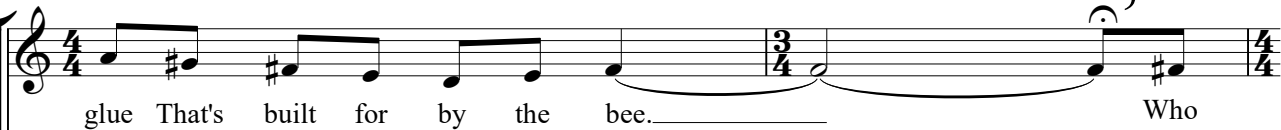
Bar.1 *mf* Tutti No more than Re or Mi, Or sweet the

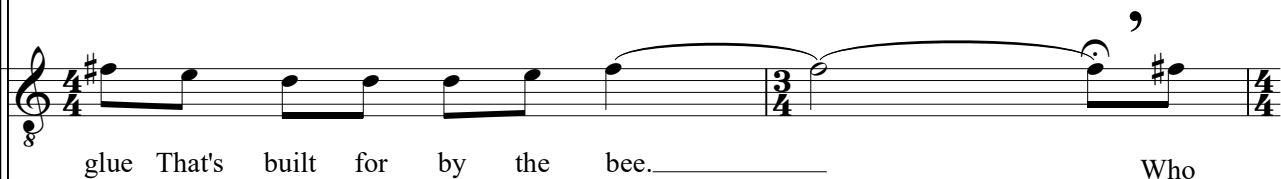
B.1 *mf* No more than Re or Mi, Or sweet the

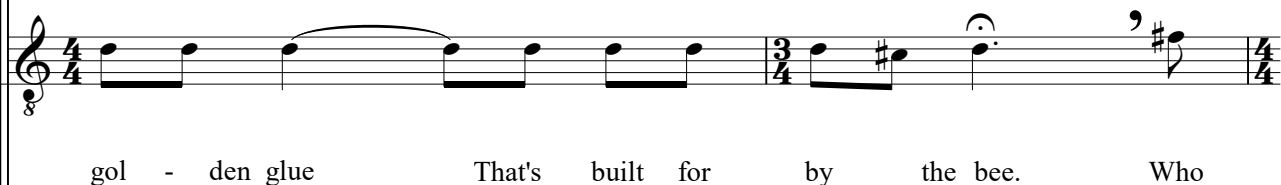
B.2 _____ more than Re or Mi, Or sweet the

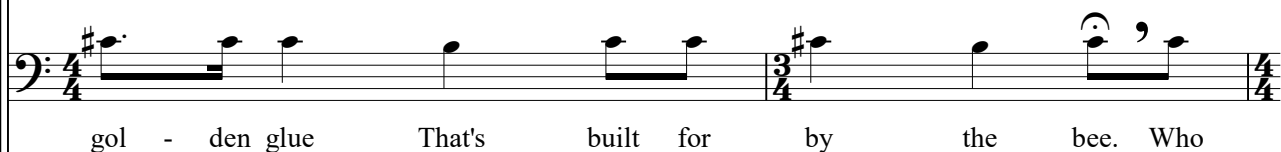
Rit.

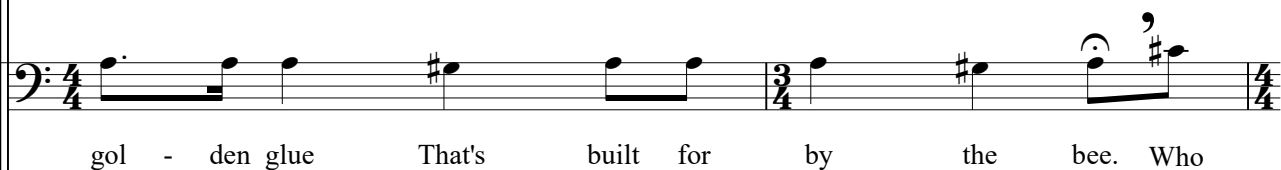
62

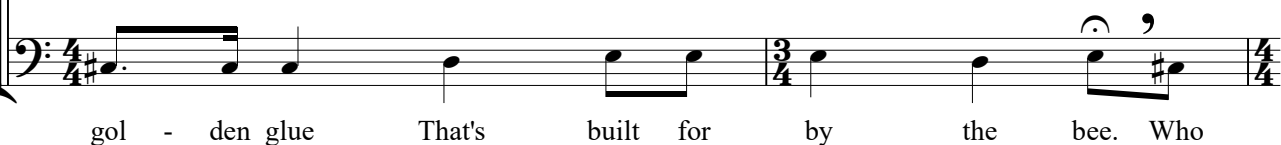
A.1 
 glue That's built for by the bee. Who

T.1 
 glue That's built for by the bee. Who

T.2 
 gol - den glue That's built for by the bee. Who

Bar.1 
 gol - den glue That's built for by the bee. Who

B.1 
 gol - den glue That's built for by the bee. Who

B.2 
 gol - den glue That's built for by the bee. Who

64 **Largamente**

A.1
 built these walls made known The music of his mind, Yet

A.2
 built these walls made known The music of his mind, Yet

T.1
 built these walls made known The music of his mind, Yet

T.2
 built these walls made known The music of his mind, Yet

Bar.1
 built these walls made known The music of his mind, Yet

Bar.2
 built these walls made known The music of his mind, Yet

B.1
 built these walls made known The music of his mind, Yet

B.2
 built these walls made known the music of his mind, Yet

66

A.1  here_ he has but shown his ru - der - roun-ded rind, His

A.2  here_ he has but shown his ru - der - roun-ded rind, His

T.1  here he has but shown_ his ru - der round - ed_ rind, His

T.2  here he has but shown his ru - der round - ed_ rind, His

Bar.1  here_ he has but shown his ru - der - roun-ded rind, His

Bar.2  here_ he has but shown his ru - der-roun - ded rind, His

B.1  here he has but shown_ his ru - der - roun-ded rind, His

B.2  here he has but shown_ his ru - der - roun-ded rind, His

rall.

68

A.1

A.2

T.1

T.2

Bar.1

Bar.2

B.1

B.2

69

A.1
swee - test nec - tar hides be - hind.

A.2
swee - test nec - tar hides be - hind.

T.1
swee - test nec - tar hides be - hind.

T.2
swee - test nec - tar hides be - hind.

Bar.1
swee - test nec - tar hides be - hind.

Bar.2
swee - test nec - tar hides be -

B.1
swee - test nec - tar hides be - hind.

B.2
swee - test nec - tar hides be - hind.

Detailed description of the musical score: The score consists of eight staves, each with a different label (A.1, A.2, T.1, T.2, Bar.1, Bar.2, B.1, B.2). The first staff (A.1) is in treble clef with a 5/4 time signature. The second staff (A.2) is also in treble clef with a 5/4 time signature and includes a triplet of eighth notes over the word 'test'. The third staff (T.1) is in treble clef with a 5/4 time signature and a '8' below the staff. The fourth staff (T.2) is in treble clef with a 5/4 time signature and a '8' below the staff. The fifth staff (Bar.1) is in bass clef with a 5/4 time signature. The sixth staff (Bar.2) is in bass clef with a 5/4 time signature. The seventh staff (B.1) is in bass clef with a 5/4 time signature. The eighth staff (B.2) is in bass clef with a 5/4 time signature. All staves end with a 3/4 time signature change. The lyrics are: 'swee - test nec - tar hides be - hind.' for most staves, and 'swee - test nec - tar hides be -' for Bar.2.